

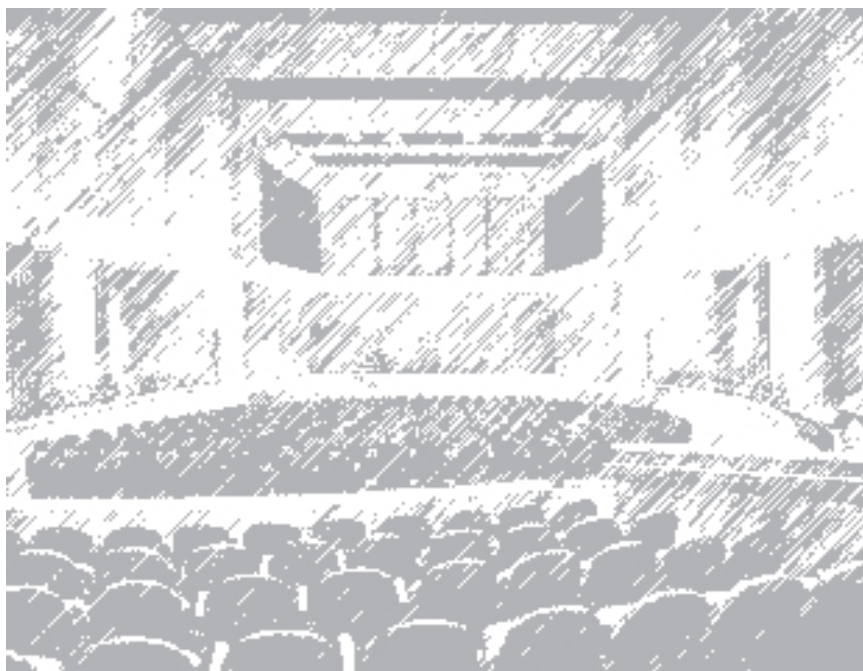
Kennesaw State University
School of Music



Senior Recital

Courtney Zhorela, flute

Judith Cole, piano



Sunday, December 4, 2016 at 2 pm
Music Building Recital Hall
Fifty-sixth Concert of the 2016-17 Concert Season

program

JOHANN SEBASTIAN BACH (1685-1750)

Sonata in E Major, BWV 1035

I. *Adagio ma non tanto*

II. *Allegro*

III. *Siciliano*

IV. *Allegro assai*

ROBERT MUCZYNSKI (1929-2010)

Three Preludes, Op. 18

I. *Allegro*

II. *Andante molto*

III. *Allegro molto*

intermission

FRANZ DOPPLER (1821-1883)

Andante et Rondo, Op. 25

I. *Andante*

II. *Rondo*

Maria Phillips, flute

AARON COPLAND (1900-1990)

Duo for Flute and Piano

I. Flowing

II. Poetic, somewhat mournful

III. Lively, with bounce

This recital is presented in partial fulfillment of requirements for the degree
Bachelor of Music in Music Education.
Ms. Zhorela studies flute with Todd Skitch.

program notes

Sonata in E Major, BWV 1035 | Johann Sebastian Bach

J. S. Bach was a German composer of the Baroque period and is regarded as one of the greatest composers of all time. Bach most likely wrote his *Sonata in E Major* when he was visiting the court of King Frederick the Great, a leader who had a love for the flute. *Sonata in E Major* consists of four movements. The first movement, “Adagio ma non tanto,” is a regal statement with an opening motive which consists of a long sustained note followed by beautiful rhythmic continuation. The piece progresses with an allegro second movement in rounded binary form. The third movement, “Siciliano,” is in 6/8 meter and has several dotted rhythms; it is a typical dance sonata movement of the Baroque period. The piece concludes with “Allegro assai.” Also in binary form, this playful movement features phrases that begin with three eighth or sixteenth note upbeat.

Three Preludes, Op. 18 | Robert Muczynski

Robert Muczynski was an American Neo-classical composer and pianist. He began studying piano at the age of five, and with a dream of performing as a concert pianist, later enrolled at DePaul University as a piano major. During his time at DePaul, his interests shifted towards composition. Muczynski's most performed work is his Sonata for Flute and Piano, published in 1961. Almost immediately after Muczynski completed the Sonata for Flute and Piano, he began his first efforts toward a work for a solo instrument without accompaniment, *Three Preludes* (1968). Muczynski writes “The task was more difficult than I expected since the solo line is everything, with the musical statements utterly exposed and somehow vulnerable... The *Preludes* are fleeting excursions into moods of different character: jaunty, nocturnal, and free-wheeling.” In the first prelude, Muczynski utilizes several time signature changes to create a dramatic, cheerful feeling. The second prelude is much slower and includes many chromatic passages and dynamic swells to convey a darker, more serious mood. The third prelude consists of quick, playful melodies that create an exhilarating ending.

Andante et Rondo | Franz Doppler

Franz Doppler, originally from Lviv, Ukraine, was a composer and flutist. He was an important figure in developing national Hungarian music. In 1853, Doppler, his younger brother, Karl, and Ferenc Erkel were all involved in establishing the first Hungarian symphony orchestra. Doppler is most famous for his works for flute, including *Fantaisie pastorale hongroise* and *Andante et Rondo*. *Andante et Rondo*, composed in 1874, is written for two flutes and piano. This piece is no exception to the Hungarian influence present in many of Doppler's works. The first movement consists of traditional romantic lyricism while the second movement is a jaunty, light-hearted rondo.

Duo for Flute and Piano | Aaron Copland

Aaron Copland was one of the most celebrated American composers of the twentieth century. Originally from Brooklyn, New York, Copland is best known for his contributions to the advancement of music that is uniquely American. He often incorporated jazz and folk music into his works. Some of Copland's most famous compositions include *Fanfare for the Common Man* (1942), *A Lincoln Portrait* (1942), and the ballet score for *Appalachian Spring* (1944). *Duo for Flute and Piano* (1971) was commissioned by seventy individuals in memory of William Kincaid, principal flutist of the Philadelphia Orchestra, who passed away in 1967. Copland writes "My Duo is a lyrical piece, in a somewhat pastoral style. [...] Lyricism seems to be built into the flute. Some colleagues and critics expressed surprise at the tonal nature of Duo, considering that my recent works had been in a more severe idiom; however, the style was naturally influenced by the fact that I was composing for Kincaid's students." Copland references material from previous works in *Duo for Flute and Piano*; for example, the opening solo, played in recitative style, is a gesture borrowed from the first movement of his *Third Symphony*. The movement continues toward a vigorous technical section and finishes with a restatement of the opening mood. The second movement is most representative of Copland's style later in his career. Copland utilizes a bell-like piano part to introduce the overarching feeling of sorrow throughout the second movement. The final movement, like the previous two, is in ABA form. The flute and piano share precise, lively thematic material to create an exciting conclusion.

biography

Courtney Zhorela began her flute studies at Kennesaw State University in the fall of 2013. Ms. Zhorela has performed as a member of the KSU Wind Ensemble, Symphony Orchestra, Concert Band, Marching Band, and



various small ensembles. She served as piccolo section leader for “The Marching Owls” in 2016. Ms. Zhorela is a member of the National Society of Collegiate Scholars, the Collegiate National Association for Music Education (CNAfME), and the Theta Tau Chapter of Pi Kappa Lambda. In addition, she is a founding member and the current President of the Iota Psi Chapter of Tau Beta Sigma.

In addition to her studies, Ms. Zhorela has enjoyed teaching flute sectionals for the Georgia Youth Symphony Orchestra as well as various middle and high schools

throughout the Atlanta area. Ms. Zhorela studies with Mr. Todd Skitch of the Atlanta Symphony Orchestra. Ms. Zhorela will graduate in Spring 2017 with a Bachelor of Music in Music Education. Following graduation, she plans to become a middle school band director.

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KSU Community and Alumni Choir

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The School of Music at Kennesaw State University is an exciting place to live, work and learn. Housed in the College of the Arts, the School is infused with masterfully skilled and dedicated performing teachers who care deeply about their profession, our programs, our community, and every student involved in music and the arts. We are so excited about the musical and artistic events that happen here, and we are excited that you are here with us to enjoy them!

The School of Music is busy preparing our students to be productive artists. We want them to be accomplished and creative leaders of the arts world of tomorrow, professionals who are diversely trained and well-practiced. Diverse in their backgrounds, our students hail from many of the leading musical arts and honors organizations from across the Southeast, and as a School of Music, we are dedicated to the purpose of furthering the arts and cultural offerings to our region and beyond.

Please take the time to meet our faculty, students and staff. Interact with them, talk shop with them - their enthusiasm is contagious whether on or off the stage. I look forward to a long and rewarding relationship with you. With your continued support of music and the arts, there is nothing that we cannot accomplish together!





Stephen W. Plate, DMA


Director


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